

Offenbach, Rising Melodic Gestures in *Orphée aux Enfers* (1858; rev. 1874)

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Abstract:

Orphée aux Enfers was Jacques Offenbach's first success with a full-scale operetta and remains for many the quintessential representative of the genre. This essay discusses ascending cadence gestures in the original two-act version (1858) and the expanded, four-act version (1874).

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Introduction

Orphée aux Enfers was Jacques Offenbach's first success with a full-length operetta and remains for many the founding gesture of the genre. This essay discusses ascending cadence gestures in the original two-act version (1858) and the expanded, four-act version (1874).

Ascending cadence gestures are common in the repertoire of the operetta and in some early opéras comiques. Composers altered traditional dramatic cadence figures beginning in the mid-1830s, but it was multiple instances in Offenbach's one-act stage pieces in the mid-1850s that popularized them to the extent that they turned into clichés of the musical theater.

Although by no means at any time a serious challenge in quantity to the clichéd descending cadence derived from eighteenth-century practice, rising cadential gestures may be found—often prominently positioned—in a variety of repertoires. My conclusion, based on more than two thousand examples and thirty years of research on the topic, is that these gestures have three distinct origins: (1) in music for social dance (and closely related songs), (2) as a subset of the first item, in the waltz repertoire of southern Germanophone countries, and (3) in the repertoire of the musical theater in France and Italy, most notable earlier in opéras comiques, then by mid-century and later in operettas.

Published music demonstrates that alternate scalar endings—that is, rising rather than falling—were already known by the mid-seventeenth century and were undoubtedly an established part of eighteenth-century improvisational practices in violin-based music for social dance and related song. As is well-known, improvisation was an essential element in Schubert's composition of waltzes (Laendler and German Dances), and traces of that grounding show clearly in the published dances. (See the bibliography for my essays on the waltzes.) Although he seems to use the ascending cadence gesture in the same way as violinists—because it was very easy to do mechanically (that is, in terms of fitting voice leading and harmony), because it offered the occasional expressive alternative to the clichéd formulas, and because it could offer a brighter, more affirmative ending—his transference of the dances to the pianoforte (sometimes literally, as the melodies for a number of waltzes exist in prior violin versions) meant that Schubert could also take advantage of the weaker upper register of that instrument to create an expressive effect of transcendent “disappearance,” especially audible in *Valses sentimentales*, D779, no. 13 in A major, among others. (I have written extensively about this piece: [link](#).)

In the stage repertoire, the obvious attraction of a dramatic upper-register ending of an aria or a vigorous chorus was exploited by Rossini already in the 1810s, though usually by means of leaps, only *very* rarely in the form of a scalar or partially scalar ascent. (It is almost certain that Rossini was merely putting into print figures that singers were already improvising.) By 1830, partly under the influence of waltz-based numbers—see for example my essay on Adolphe Adam's *Le Châlet* (1834): [link](#)—composers for the stage expanded and altered traditional dramatic cadence figures more and more often.

Les deux aveugles, a one-act *bouffonnerie musicale* much closer in character (and tradition) to what we would call a skit or a vaudeville than to operetta, was Offenbach's first undisputed popular success. After its July 1855 premiere, he wrote and staged nearly two dozen more one-act operettas with similar small forces, until the rules for the government's theatre licenses were relaxed and he was able to produce in his Théâtre des Bouffes-Parisiens (which had moved from its original 300-seat venue to the 900-seat Salle Choiseul) a full length two-act operetta with multiple singers and chorus. This was *Orphée aux Enfers* (1858), which ran for 228 performances, was taken off briefly for the sake of an already scheduled theatrical engagement (and to rest the exhausted singers), and after that returned for a hundred more. It was produced in Vienna in 1860, New York in 1861, and London in 1865, and in many other cities during the 1860s and later. The four-act version (1874) was equally successful—and brought Offenbach out of debt yet again, if, alas, only temporarily. In recent times the original version has been preferred for performance.¹

Orphée aux Enfers was profoundly important to the establishment of French operetta and through that to operetta in its international scope, eventually including also the American musical. For several years after 1858, however, Offenbach struggled to obtain a similar success; he finally hit the mark by returning to parody of Greek myth in *La belle Hélène* (1864), after which quickly came his mature and now best-known operettas, all—like *La belle Hélène*—to libretti by Henri Meilhac and Ludovic Halévy: *Barbe-bleue* (1866), *La vie parisienne* (1866), *La Grande-Duchesse de Gérolstein* (1867), and *La Périhole* (1868).

The 1858 original of *Orphée aux Enfers* is in two acts and four scenes. In the 1874 revision, each of the scenes was expanded into an act. The collation provided on the next pages is based on vocal scores published in the year of the respective premieres.

The reader should understand that this essay is not meant as a historically contextualized or interpretative study, nor—despite the collation below—is it a detailed analysis of music or libretto. It is, instead, a *documentation of ascending cadence gestures*, primarily the so-called “structural cadences” at the end of a number. It is furthermore important to understand that, although I try to focus on these “structural cadences,” or characteristic tonal and formal endings before a vocal or instrumental coda, ambiguity about their status in relation to codas was already prevalent by the mid-1810s (or to put it another way musicians were creatively rethinking an established practice of extended codas derived from mid- to later eighteenth opera). As just one of many examples, the two-part aria of the early nineteenth century can fairly be said to have evolved out of an aria (part 1) and coda (part 2). In ensemble numbers, the multiple repetitions of cadence phrases frequently served to upend the relative status of *structural* cadence and *final* cadence, effectively giving priority to the latter. The tension between *formulaic* ending and *dramatic* ending can be felt throughout Offenbach's work, but, I reiterate, was already a part of compositional, improvisational, and performance practice at least fifty years earlier.

1. The text of paragraphs 3-6 is reproduced, in edited form, from my essay on *Les deux aveugles* and *Pomme d'Api*: [link](#).

Collation of the two versions of *Orphée aux Enfers* (1858; 1874)

The main entries are for the original (1858) version; corresponding numbers for the 1874 revision are given in indentation. Numbers in the 1874 version marked with “ASC” were listed in my Rising Lines Table ([link](#)). Those numbers only in the 1874 edition are discussed in the second section of the essay.

Act I, Scene I I874: Act I

I. Introduction instrumentale.

1874: o. Ouverture — Promenade autour d'Orphée

ib. Mélodrame [includes Public Opinion] et Couplets. Eurydice. Chanson: “La femme dont le coeur rêve”

1874: 1a. Choeur des Bergers “Voici ta douzi me” / 1b. ASC Scène du conseil muncipal / 1c. Mélodrame “Strophes de l’opinion publique” / 1d. ASC Eurydice couplets “La femme dont le coeur rêve

2. Duo (avec solo de violon). Orpheus, Eurydice. "Ah, c'est ainsi!"

1874: n3

3. Chanson pastorale. Aristeus. “Moi, je suis Aristée” / “Voir voltiger sous les treilles”

1874: n4 = ballet pastorale / n5 = Aristeus / n5bis = sortie des Bergers

3b. Mélodrame.

1874: n5ter

4. La mort d'Eurydice. Couplets. Eurydice. "La mort m'apparaît souriante"

1874: n6 ASC

4b. Mélodrame.

1874: n6bis

5. Mélodrame et Duettino. Public Opinion, Orpheus. “Mélodrame et” not in score title.

“Viens, viens, viens” / “C’est l’honneur qui t’appelle”

1874: n7 Final: a. Scène “Libre! O bonheur!” / b. Choeur “Anathème!” / c. Couplets d’opinion “C’est l’opinion publique” / d. Valse des petits violonistes / e. Strette finale “Viens, c’est l’honneur”

Act I, Scene 2 1874: Act 2

6. Entr'acte, chœur du sommeil et couplets de Diane. "Dormons, dormons" / "Je suis Cupidon" / "Quand Diane descend dans la plaine" In score, not TOC: 6bis. Entrée de Pluton et des Furies [Mélodrame]

1874: n8 = Entr'acte, chœur du sommeil / n9 = couplets de Venus "Je suis Vénus" / n10 ASC = Divertissement des songes et des heures / n11 ASC = Réveil des dieux et couplets de Diane / n12 ASC = Rondo-saltarelle de Mercure "En hop! En hop!" / n12bis = Entrée de Pluton / n13 = Air en prose de Pluton "Avec quelle volupté"

7. Choeur de la révolte. “Aux armes, dieux et demi-dieuxes!”

1874: n14

8. Rondeau [des Métamorphoses]. Minerva, Diana, Cupid, Venus, Pluto. [called Couplets in score] “Pour séduire Alcmène la fière”

1874: n15 ASC

9. Act 1 Final. “Il approche! Il s’avance!” / “Gloire, gloire à Jupiter!”

1874: Act 2 finale. n16 Scène, ensemble, chœur et marche

Act 2, Scene 3

1874: Act 3

10. Entr’acte

1874: n17 / n18 ASC Couplets des Regrets. “Ah! Que le triste destinée!”

11. Couplets du Roi de Béotie. John Styx. “Quand j’étais Roi de Béotie”

1874: n19 / n19bis Mélodrame / n20 Septuor du Tribunal “Minos, Eaque et Rhadamante” / n20bis Mélodrame / n21 Rondo des Policemen “Nez au vent. Oeil au guet” / n22 ASC Récit et couplets des Baisers “Pour attirer du fond” / n23 Petite Ronde du Bourdon

12. Duo de la Mouche. Eurydice, Jupiter. “Il m’a semblé sur mon épaule”

1874: n24

13. Scène final “Bel insecte à l’ai le dorée” / “Si j’étais Roi de Béotie” /Le Rideau [instrumental]

1874: n25 ASC “Scène et ballet des mouches” (Ballet: Andante, Valse, Galop)

Act 2, Scene 4

1874: Act 4

14. Choeur infernal “Vive le vin, vive Pluton”

1874: n26 ASC Entr’acte et chœur infernal

14b. Hymne a Bacchus. Eurydice. “J’ai vu le Dieu Bacchus”

1874: n27

15. Menuet et galop infernal avec chœur. “Maintenant je veux, moi” / “Le Menuet n’est vraiment si charmant” / “Ce bal est original, d’un galop infernal”

1874: n28

16. Act 2 Final. “Ne regarde pas un arrière” / “Bacchus mon âme légère”

1874: n29 & 30 Mélodrame et final

1858 version: two acts, four scenes. Numbers shared with the 1874 revision

1b. Mélodrame [includes Public Opinion] et Couplets. Eurydice. Chanson: “La femme dont le cœur rêve.” Also in the 1874 version, as the final section of n1.

A simple example to begin: strophic song in two verses, musically identical; with instrumental introduction and coda. Scale degree $\wedge 5$ is defined strongly enough to be a focal tone, from which a descent follows to end the first phrase (bracketed).

Eurydice
 1. La fem - me dont le cœur rê - ve n'a pas de som - meil;
 tr tr tr tr tr
 p

The ending generates a mirror to that first phrase, as the line rises from $\wedge 5$ to $\wedge 8$.

$\wedge 5$ c.t. *più rit.*
 car c'est pour le ber-ger jo - li qui loge i - ci, qui loge i - - ci, qui loge i -
 8 tr tr tr suivez
 ($\wedge 6$ $\wedge 5$) $\wedge 6$ $\wedge 7$ $\wedge 8$
 très vite rit. tr
 ci, n'en di - tes rien à mon ma - ri, n'en di - tes rien à mon ma - ri.
 rit. col canto

2. Duo (avec solo de violon). Orpheus, Eurydice. "Ah, c'est ainsi!" Also in 1874 revision as n3.

This is a brilliantly hilarious duo of spouses who despise each other. In the opening scena-recitative, Eurydice frankly admits she doesn't like Orpheus and would rather stay with her current lover, the shepherd Aristeus (who is actually Pluto in disguise!). Orpheus responds that he will punish her by playing his new concerto, which lasts two hours. The ensuing solo is a captivating—but fortunately much, much shorter—tune, but what would have been a B-section turns into a duelling duet, with Orpheus sometimes singing, sometimes playing. A strong conclusion is reached—see below and on the following page—in which the violin reaches the upper register (D#6-E6).

E. *tant! Ah!* *C'est as_som_mant, C'est ir-ri-*
 O. *Ah! c'est char_mant! c'est ra_vis_sant!*
 E. *tant! Ah!* *ah! ah! ah!*
 O. *Ah! c'est char_mant, c'est ra_vis_sant! Ah! ra_vis*
 E. *ah! ah! ah!* *C'est as_som_mant, C'est ir-ri-*
 O. *sant! Ah! ah! ah!* *TUTTI, cresc.*
 Violon. *TUTTI, cresc.*
 Cuivres *p*

The image displays a musical score for the song "L'Espresso" by Claude Debussy. It features three staves: a vocal line (Soprano) and two piano accompaniment staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Vocal Line (Soprano):

- Lyrics: "tant, as - (F#5) sommant! Ecou-
- Annotations: *f* (forte), *rit.* (ritardando), *(F#5)* (circled), *a Tempo.* (above the final measure).

Piano Accompaniment (Right Hand):

- Annotations: *f* (forte), *rit.* (ritardando), *(F#4?)* (circled), *ff* (fortissimo).

Piano Accompaniment (Left Hand):

- Annotations: *f* (forte), *rit.* (ritardando).

The score includes various musical notations such as notes, rests, and dynamic markings. The vocal line has a circled note on the first staff and a circled phrase on the second staff. The piano accompaniment features complex chordal textures and melodic lines.

When much of the B-section is repeated, a structural cadence takes the violin into the 6th octave again but this time with a firmly descending line — boxed below. With the *a tempo*, the cadence from earlier, however, reappears and the violin offers its D#6-E6 again — see below and on the next page. This is one of those cases where the formal roles are very clear—the first cadence is structural, the second is a coda—but the dramatic roles are essentially equal: although the first cadence gets to finish up the “official proceedings,” so to speak, the second cadence is parallel to an earlier section-cadence and here it gets the last word (and also cues applause, of course).²

ni, Le voi-là par-ti O Vé-nus, dé-li-vre-moi

de mon ma-ri, dé-li-vre-moi de mon ma-

² It is easy to forget that throughout the 19th century, immediate (and sometimes repeated) encores were commonplace, and thus the dramatic close served an important function for singers and composers alike.

Musical score for Orpheus, page 10. The score is in G major (one sharp) and 2/4 time. It features three staves: a vocal line (E), a piano line (O), and a piano accompaniment (P). The vocal line has lyrics: "ri! Ah! rit." with trills (tr) and a ritardando (rit.) marking. The piano line has a trill (tr) and a ritardando (rit.) marking. The piano accompaniment has a forte (f) dynamic and a "suivez." (follow) instruction. The word "TUTTI" is written above the piano accompaniment.

The orchestra in the coda proper repeats the opening violin phrase but then reinforces the figure of rising to the cadence (still again as D#6-E6).

Musical score for Orpheus, page 10, showing the coda section. The score is in G major (one sharp) and 2/4 time. It features two staves: a piano line (P) and a piano accompaniment (P). The piano line has a "TUTTI." marking with a downward arrow. The piano accompaniment has a "pressez." (press) instruction. The score shows a rising figure in the piano line, reinforced by the piano accompaniment.

4. La mort d'Eurydice. Couplets. Eurydice. "La mort m'apparaît souriante." Also in the 1874 version, as n6.

In terms of plot, Eurydice decides that dying (as if falling to sleep) and going off to Hell with Pluto is a better deal than remaining any longer with her violin-playing husband.

The form is couplets (two strophes) and offers an excellent example of parallel cadences, the first descending, the second and final one ascending. The opening for reference:

Lento
Eurydice

1. La mort m'apparaît sou - ri - an - te,
Et - le m'at-tire, et - le me ten - te...

The cadence of the first verse:

moi. Mort, je t'ap - - pel - le, em - por - - te - moi...

The cadence of the second verse:

rir, out re - naî - tre, renaître et non de mou - rir!

6, before Diana's couplets. Venus "Je suis Vénus." Also in the 1874 version, as n9.

A focal tone \wedge_3 , asD5, is well-defined (see the beginning below) and is not challenged in any significant way throughout. The point of interest here is the wedge shape in the final cadence, where the principal line descends D5-C5-Bb4, while a second line ascends from F4 through G4 and A4 to close on the same Bb4. A Schenkerian leading-tone-third line C5-Bb4-A4 would be incorrect here, as the Bb in the antepenultimate bar is clearly part of an unfolding from G4.

Venus

Je suis Vénus et mon amour a fait l'école buissonnière

nière! Je reviens au

nous, en dormons-nous, en dormons, en dormons-nous!

tr. rit. a tempo

rit. a tempo

6, final section: couplets de Diane. "Quand Diane descend dans la plaine." Also in the 1874 version, as the second section of III.

In two musically identical verses. The three systems below (on this page and onto the next) give the beginning, the structural cadence, and the coda "refrain," respectively.

Allegro

D. 

1. Quand Dia - ne des - cend dans la plai - ne, ton - ton ton - tai - ne ton -

D. 

ton, c'est pour y cher - cher Ac - té - on, -

D. 

ton - ton ton - tai - ne ton. ton, — ton - tai - ne ton -

D. 

ton, ton - tai - ne ton - ton, ton - tai - ne ton - ton.

Diana

f riten.

Que Dia - ne ren - contre Ac - té - on.

Venus Cupido Juno

pp

f riten.

Que Dia - ne ren - contre Ac - té - on, que Dia - ne ren - contre Ac - té - on.

pp

f riten.

ff

8. Rondeau [des Métamorphoses]. Minerva, Diana, Cupid, Venus, Pluto. [called Couplets in score] “Pour séduire Alcène la fière.” Also in the 1874 version, as n15, and as a section in n17 (entr’acte).

Like Eurydice’s “La mort m’apparaît souriante,” this ensemble number—the final part of n8—offers parallel cadences. I have gathered the melody only for the first verse below.

Minerva

Pour sé - duire Alc - mè - ne la fiè - re, tu pris les traits de son ma ri!

Min.

Je sais bien des fem - mes sur ter - re, pour qui ça n'eut pas ré - us - si!

Min.

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa - te - lin: On con - naît tes far - ces, Ju - pin!

Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa - te - lin: On te con - naît, Ju - pin!

And here is the parallel ending, as Diana and Cupid join in, followed by repetition of the ascending gesture in the orchestral codetta.

Min.
D.C.

Ha, ha, ha! Ha, ha, ha! Schau-e nicht so fromm da-rein, schau' nicht so fromm da-rein! Ah! ah! ah! ah! ah! ah! Ne prends plus l'air pa - te - lin: On te con - naît, Ju - pin!

(A4) (G4)

f

Min.
D.C.

f

9. Act I Final. "Gloire, gloire à Jupiter!" Also in the 1874 version, expanded as the final section of n16.

"Gloire, gloire à Jupiter!" is a rousing coda to the first-act finale. Jupiter has entered the stage, the other gods mock him, among other things complaining about how dull Olympus is, but in the *Allegro non troppo* and its subsequent *Presto* they praise Jupiter for his decision that they will all venture down to Hell to try to release Eurydice. (Jupiter wants to seduce her himself.)

Principal voice(s) only as the harmonies are obvious. The A-section ends at bar 28 on the dominant, a refrain having begun in bar 21. The B-section is a new tune again ending on the dominant, but then the refrain reappears (at bar 46) in the original key. The B-section tune reappears and takes the shape of a mirror line ($\wedge 8$ down to $\wedge 5$ and back up again)—see boxed notes in bars 61-78 on the next page. The orchestra repeats this to close, bars 153 ff.

Allegro non troppo

Gloi - re, gloire à Ju - pi - ter! gloire à ce dieu clé - ment et
doux, qui pour ce sé - mil - lant en - fer n'a pas vou - lu par - tir sans
riten.

10

a tempo
nous, par - tons, par - tons, par - tons, par - tons, ah! par - tons,
la la la la la la, par - tons, mar - chons, par - tons, mar - chons, ah!

20

ah! par - tons, par - tons, par - tons, la la la la la la, par - tons, mar -
la la la la la la, par - tons, par - tons, par - tons, la la la la la la, par - tons, mar -

30

chons, par - tons, mar - chons, ah! Plus de nec - tar, plus de ciel bleu,
oh nous al - lons donc rire un peu, mer - ci, mon Dieu, mer - ci, mon
Dieu, mer - ci, mon Dieu, mer - ci, mon Dieu!

40

Allegro
Ah! par - tons, par - tons, par - tons, la la la la la
La la la la la la, par - tons, par - tons, par - tons, la la la la la

50

la, par - tons, mar - chons, par - tons, mar - chons, ah! **60** la la la la

la, par-tons, par-tons, par-tons, la la la la la la la la la la la la! **Pre -**

Nos at - tri - buts,

nous nos a... nos a... nos at - tri - buts par - tons, n'hé - si... n'hé -

70

n'hé-si-tons plus, pre - nous nos a... nos a... nos at - tri - buts, par - tons, par -

80

tons, par-tons, n'hé-si-tons plus, par - tons, par - tons, n'hé - si - tons plus.

dim. p

La la la la la la, partons, partons, partons.

la la la la la la, partons, partons, oui par - tons, par - tons, par - tons, par -

Più vivo 90 **Presto**

tons, plus de ner - tar, plus de ciel bleu, ah, nous al - lons donc rire un peu, mer -

100

ci, mer - ci, mer - ci, mon Dieu!

ci, mer - ci, mer - ci, mon Dieu!

110

Musical score for 'Les Femmes d'Alger' by M. Ravel, measures 120-170. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). The lyrics are in French and include the phrase 'La la la la la la, par-tous, par-tous, par-tous, la la la la la la, par-tous, mar-chons, par-tous, mar-chons, ah! la la la la la la, par-tous, par-tous, par-tous.' The score is divided into measures 120, 130, 140, 150, 160, and 170. A circled section of the melody in measure 150 is highlighted.

12. Duo de la Mouche. Eurydice, Jupiter. "Il m'a semblé sur mon épaule." Also in the 1874 version, as the final section of n24.

First bars of the final section of n12, in which Jupiter has disguised himself as a fly (note the "zi" sounds and also note that Eurydice has now joined Jupiter in singing them).

Allegro moderato

E. Zi, zi,

J. Zi, zi,

Allegro moderato

pp

The turn upward in the cadence:

E. zi, zi, zi, zi,

J. zi, zi,

Overreaching ^8 in the coda:

Più mosso

E. Ah! je la tiens, ah! je la tiens, je la tiens, ah! je la tiens, ah! je la tiens, ah! je la tiens, ah! je la tiens!

J. Ah! je la tiens, ah! je la tiens, je la tiens, ah! je la tiens, ah! je la tiens, ah! je la tiens, ah! je la tiens!

c'est char-mant.

15. Menuet et galop infernal avec chœur. “Le Menuet n’est vraiment si charmant” / “Ce bal est original, d’un galop infernal.” Also in the 1874 version, as n28.

Jupiter dances a menuet, which the other gods criticize as old-fashioned and boring. In design, its principal strain shows a simple wedge shape in the cadence.



In the last reprise of the menuet strain, we hear an exact repetition followed by a modified cadence that “flips the wedge” and ascends to G5. Because of the octaves, it is a toss-up whether B5 is a registrally transferred \wedge_3 or a “note too far” as upper neighbor of \wedge_2 (in a presumed pre-dominant ii).



The gods are much happier with the ensuing dance, which is famous as the “galop infernal.” The first two of its three strains (the third is vocal) are shown below. Despite attention to $\wedge 6$ and $\wedge 5$, the first strain has no suggestion of a rising cadence figure — in fact, the opposite is true, as the best reading is what I call a proto-background $\wedge 1/\wedge 5$ where $\wedge 5$ acts like the traditional cover tone and $\wedge 1$ is elaborated by $\wedge 2$ (so bar 1-2-7-8: E4-D4-E4-D4), but both pitches in the frame are of equal importance. The point of interest here, however, is the second strain’s direct lines, down from $\wedge 5$ (A5) in the first phrase, up from it in the second phrase. The upper note F#6 is obviously a cover tone. This second strain, by the way, does not reappear: the overall design of the number, by strain, is 1-2-3-1-3-coda.

Allegretto moderato
Galop

The musical score is written for piano and consists of three strains. The first strain (bars 1-8) is marked 'p' and features a melody in the treble clef with eighth-note patterns and a bass line with chords. The second strain (bars 9-16) is marked 'ff' and features a melody in the treble clef with eighth-note patterns and a bass line with chords. The third strain (bars 17-24) is marked '1.' and '2.' and features a melody in the treble clef with eighth-note patterns and a bass line with chords. The score includes various musical notations such as accidentals, dynamics, and articulation marks.

1874 version: four acts. Additional examples from numbers not shared with the 1858 version

1b. Scène du conseil municipal

The conseil municipal is an introduced character in the second version who announces himself as guardian of quiet and order in Thebes. His interactions with a chorus take the form of two verses punctuated by shouts of “Honneur.” The tune of his first verse has a much accentuated wedge figure in its final cadence. Note the necessity of imagining \wedge_2 in the descent. In the second verse, the ending flips the wedge in the manner that we have seen several times already in numbers from the 1858 version.

Opening phrase:

Con - seil mu - ni - ci - pal de la vil - le de Thè - bes

End of the first verse:

rall: (D3)*tr*
D'un bon con - seil d'un bon conseil mu - ni - ci - pal
1^{res} Violons col canto.
p

Maestoso. *f* TUTTI. *f* *ff*
8

End of the second verse:

Le
c!

- ral, Nous soignons les en - fants, di - rigeons les é - phè - bes, Bref nous

for - ment l'i - dé - al D'un bon conseil d'un bon conseil muni - ci -

for - ment l'i - dé - al D'un bon conseil d'un bon conseil muni - ci -

- pal d'un bon con - seil d'un bon conseil mu - ni - ci - pal.

- pal d'un bon con - seil d'un bon conseil mu - ni - ci - pal.

7. Final. c. Couplets d'opinion "Oui, l'opinion publique"

In the considerably expanded finale to Act I (it originally ended Act I, scene I), Orpheus is delighted to learn that his wife is gone, but Public Opinion insists that he must make an attempt to rescue her and he decides, reluctantly, that to do fail to do so might damage his reputation. The design of Orpheus's strophes is AABB, where the final cadence is a simple ascending line.

Allegro %

L'OPINION PUBLIQUE
1^{er} Couplet. C'est l'O - pi - ni - on pu - bli - que Qui pro - clame ce qu'elle sait, Qui peut dans

un sentier o - bli - que Saisir la tra - ce d'un for - fait, Qui dit à la main sa - cri -

- lè - ge: Dans les - blés tu semas le piè - ge! Hal - te - là! - - hal - te -

là! - - ça n'peut pas s'passer non ça n'peut pas s'passer comm' ça! Hal - te - là! - - hal - te -

l'0. *cresc. et rall.*
là! - - Ca n'peut pas s'passer non ça n'peut pas s'passer comm' ça!

cresc.
là! - - Ca n'peut pas s'pas - ser comm' ça!

cresc. et rall.
f

8. Entr'acte.

One of the new sections in the Act I finale is a waltz that is part of a number sung by Orpheus's violin students ("Adieu maestro"). Its principal strain is repeated, with a decisive "up and out" gesture added, as the entr'acte between Acts I & 2—see below. Here the rising figure, despite its potent chromaticism, is purely a codetta gesture, as we can hear from the beginning a focal tone \wedge_3 (as G#6) and the descent in the structural cadence (in the third system, its bass boxed) occurs in the same register.

The musical score is for a piano accompaniment in G major (one sharp) and 3/4 time. It consists of five systems of staves. The first system is marked 'TUTTI.' and features a rising melodic line in the right hand and a steady bass line. The second system continues the rising figure. The third system includes a circled rising figure in the right hand and a boxed descending bass line, with the instruction 'animato.' below. The fourth system shows two circled rising figures in the right hand. The fifth system features a boxed descending bass line and a circled rising figure in the right hand. The score is annotated with various musical symbols, including slurs, ties, and dynamic markings.

10. Divertissement des songes et des heures. Troisième Heure.

The 1874 revision contains two ballets, a divertissement in Act 2 (positioned between the couplets of Venus and of Diana—see comment on those numbers on pages 12-14 above) and a scène et ballet that ends Act 3. The divertissement consists of the sounding of five hours followed by the waltz “L’Aurore.” The third and fourth hours, as well as the ending of the waltz, are of interest here.

In the “troisième heure,” as in the entr’acte discussed on the previous page, we find another well-defined focal tone \wedge_3 and appropriate descending cadence (boxed), followed by ascending codetta figures.

TROISIÈME HEURE.

Andantino. Fl. et Clar. soli.

p Cloche.

Von tenuto.
Ob.
Bou

Vons

Vons
Fl.

Ob.

Clar.
Bou

10. Divertissement des songes et des heures. Quatrième Heure.

Here the focal tone is not so clear—I would favor a proto-background \wedge_3/\wedge_5 because of the shape of the cadence, but the relation of structural cadence to codetta cadence is as obvious as in either of the numbers analyzed on the previous pages.

QUATRIÈME HEURE.

All^{to} giocoso.

p *Gloche.* *TUTTI*

p

sempre stacc: il basso.

Anime. *f* *cresc.*

-scen *do.* *ff*

10. Divertissement des songes et des heures. Final section: Waltz "Aurore."

The Waltz "Aurore" is substantial at 125 bars; the preceding "Cinquième Heure" even acts as the traditional waltz introduction, adding another 31 bars. The waltz's first strain is 32 bars long, a 16-bar compound theme plus its repetition; in the main key D major. The second strain is built the same way; the key is A major. Its final bar overlaps with an 8-bar transition that returns to the first strain, which is then repeated in its entirety, followed by a two-part coda. Bars 17-32 (immediate repetition of the compound theme of A) are shown first below with the strain-concluding cadence that is easily heard as a wedge figure.



In the reprise of A we find yet again that the wedge is flipped to produce a cadence both structural and dramatic:

12. Rondo-saltarelle de Mercure "En hop! En hop!"

The compound theme, melody only, is shown below. Its 8-bar antecedent phase ends with a partial descent to \wedge_3 , and the consequent phase completes the descent.

Eh hop! eh hop! Place à Mercure! Ses
pieds ne tou_chent pas le sol, Un bleu nuage est sa. voi_tu_re, Rien
ne l'ar_rê - te dans son vol. Eh hop! Eh hop! Place à Mercure, ses
pieds ne tou - chent pas le sol, Un bleu nuage est sa voi_tu_re, Rien
one-too-far ne l'ar_rê - te dans son vol.

In the final statement closing the number, the expansion of the theme generates a dramatic rising line — see below and on the next page.

dans son vol, Eh hop! eh hop! Place à Mercure! Ses pieds ne touchent pas le sol, Un
dans son vol, Eh hop! eh hop! Place à Mercure! Ses pieds ne touchent pas le sol, Un

M.
bleu nuage est sa voiture, Rien ne l'arrête dans son vol, Un bleu nuage est

JUN.
bleu nuage est sa voiture, Rien ne l'arrête dans son vol, Un bleu nuage est

M.
sa voiture, Rien ne l'arrête dans son vol, non rien ne l'arrête te

JUN.
sa voiture, Rien ne l'arrête dans son vol, non rien ne l'arrête te

M.
dans son vol dans son vol!

JUN.
dans son vol dans son vol!

- scen - do. ff'

18. Couplets des Regrets "Ah! Que le triste destinée!"

Now in Hades but temporarily separated from Pluto, Eurydice is again bored and regrets her decision to follow him. Her first phrase sets up a fifth frame A4-E5 and stepwise figures follow, to D5 and an imagined C#4, and below F#4 through G#4 to A4.

A single staff of music in G major (one sharp). The melody begins with a half note G4, followed by a quarter note A4, then a series of eighth notes ascending stepwise: B4, C5, D5, E5. This is followed by a quarter rest, then a half note D5, a quarter note C#4 (labeled as such), and finally a half note A4. The lyrics are: "Ah! que le tris-te des-ti-née Me fait i-ci le Dieu Plu-ton!"

The frames remain strong at the end of the verse — see below — and the upper note E5 expands the register up through a simple ascending line.

Two systems of musical notation. The first system shows a vocal line (soprano) and a piano accompaniment. The vocal line has a half note G4, a quarter note A4, a half note B4, and a half note C5, all connected by a slur. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The lyrics are: "oui, — ah! — Je vais regretter mon ma-". The second system continues the vocal line with a half note D5, a quarter note C#4, and a half note A4, all connected by a slur. The piano accompaniment continues with the same eighth-note pattern. The lyrics are: "ri, — Je vais regretter mon ma-ri, — Ah! mais oui, — ah! — mais oui! —". The piano accompaniment ends with a flourish marked *f* *rall:*.

The music for the two strophes is the same, but the orchestra closes the number with a brief flourish that includes a distinctive version of a wedge involving only the upper tetrachord of the scale.

A single staff of music in G major. The melody begins with a half note G4, followed by a quarter note A4, then a series of eighth notes ascending stepwise: B4, C5, D5, E5. This is followed by a quarter rest, then a half note D5, a quarter note C#4, and finally a half note A4. The lyrics are: "oui, — ah! — Je vais regretter mon ma-ri, — Ah! mais oui, — ah! — mais oui! —". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The lyrics are: "ri, — Je vais regretter mon ma-ri, — Ah! mais oui, — ah! — mais oui! —". The piano accompaniment ends with a flourish marked *f* *rall:*.

2I. Rondo des Policemen "Nez au vent"

The design is ABAB, then follows a bright choral passage replacing what would have been another reprise of A. That passage is shown below. Its wedge with a descent from \wedge_3 below and ascent from \wedge_5 above is more convoluted than others we have seen but still quite recognizable. The orchestral coda that follows (see the next page) is much more direct.

CHŒUR. (cover tones)

Nez au vent, Oeil au guet, Clairvoy - ant, Et dis - cret, Le li - mier De l'a -

TUTTI *pp* *e sempre cresc:*

-mour Doit veil - ler Nuit et jour. Nez au vent, Oeil au guet, Clairvoy -

- ant et dis - cret, Le li - mier De l'a - mour Doit veil - ler Nuit et

jouit, Le li - mier De l'a - mour Doit veil - ler Nuit et jour, Le li -

to G4 (F#5)

-mier De l'a - mour Doit veil - ler ——— nuit et jour!

Orchestral coda to no. 21:

The musical score is written for piano and features three systems of staves. The first system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The second system also consists of a grand staff, with a key signature of one sharp (F#) and a common time signature (C). The third system consists of a grand staff, with a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. A dynamic marking of *f* (forte) is present in the first system, and a dynamic marking of *ff* (fortissimo) is present in the second system. The score concludes with a double bar line.

22. Récit et couplets des Baisers "Pour attirer du fond"

Cupid's couplets (two verses) follow a dialogue in recitative with Jupiter (Cupid is assisting with the seduction of Eurydice). The design of each strophe is three-part, where the B of a simple AB design is diverted in its cadence to F# minor, vi of the main key, and a considerable expansion (with kissing noises) follows. At the cadence (last system on this page), the orchestra firmly guides the melody through $\wedge 2-\wedge 1-\wedge 7-\wedge 1$, but the voice jumps around either side: a cover tone E5 above and hint of a wedge F#4-G#4-A4 below.

Allegretto **A**

c.  Pour at - ti - rer du fond

c.  de sa re - trai - te U - ne souris qui ca - che son museau, Non loin du nez de la

c.  pe - ti - te bê - te, Il faut se - mer quelque friand morceau. Je sais un au - tre

c.  stra - ta - gè - me Qui doit fai - re de son réduit Sor - tir u - ne fem -

"C" *rall.*

c.  - me qu'on ai me: Ce stra - ta - gè - me, c'est un bruit; Mais il faut que ce jo - li

a tempo.

c.  bruit Sois bien mi - gnon et bien gen - til! Ah! _____

(imitant le bruit des baisers.)

c.  Allez - y, la p'tit bêt va ré - pondre au bruit _____

(même jeu).

2.  La p'tit bêt va ré - pondre au bruit!

p *suivez.*



Much of the expansion is repeated and this time yet another wedge is flipped in the cadence, this time making far more of the ascending figure than the hint offered in the original cadence; the orchestra by contrast follows it stolid way again through $\wedge 2-\wedge 1-\wedge 7-\wedge 1$.

a tempo.

c. 

(Choeur ad lib: des Policemen.) Al-lez - y, la p'tit' bèt' va ré -

a tempo.



Tutti pp



(même jeu). -pon - dre au bruit, ———



rall.

c. 

La p'tit' bèt' va ré - pondre au bruit



P suivez.

25. Scène et ballet des mouches. Valse.

The Ballet of the Flies consists of an extended introduction, a lyrical Andante that eventually turns agitated, a lengthy waltz and a galop. A 16-bar first strain in C is followed by a second, 32-bar strain with the melody in trombones and cellos—see below. Note that overall the shape is that of the mirror *Urlinie*, descending from $\wedge 8$ but then returning in the cadence.



An introduction precedes a third strain in F major at 16 bars, followed the fourth, also in F at 16 bars. The figure here is not quite so direct as the earlier mirror, but is recognizable.

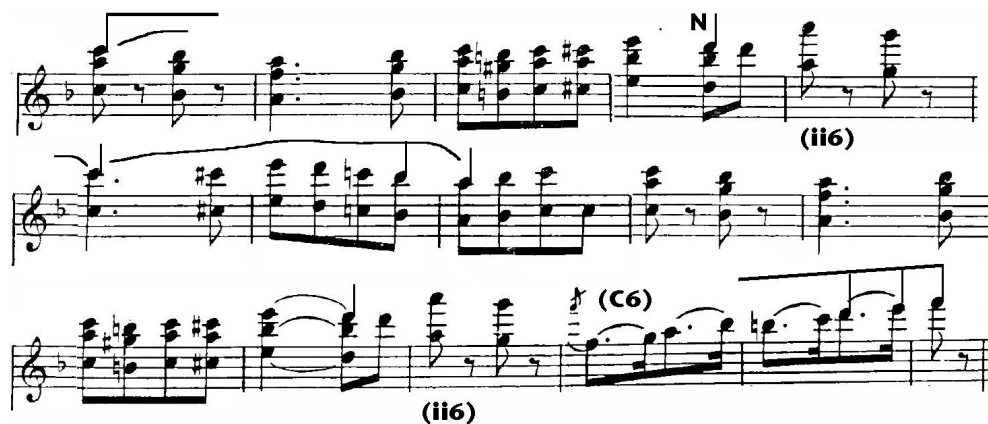
This musical score shows the third and fourth strains of the Ballet of the Flies, featuring piano accompaniment. It consists of three systems of staves. The first system shows the introduction and the first 16 bars of the third strain in F major. The second system shows the next 16 bars of the third strain. The third system shows the fourth strain, also in F major, for 16 bars. The piano accompaniment is characterized by a descending line that eventually returns in the cadence, forming a mirror shape. The score includes various musical notations such as notes, rests, and dynamic markings.

A transition (8 bars standing on the dominant of C leads to a reprise of the first strain, a 12-bar coda extension, and then a fifth strain, now in Ab major. Its 16 bars end with a cadence to the dominant; there follows an 8-bar sixth strain in Ab, then a 24-bar seventh strain—see below—that closes with as emphatic a rising cadence gesture as one will find in the repertoire. With that the waltz is over and the galop follows.

The musical score is written for piano and triangle. The key signature is Ab major (three flats) and the time signature is 3/4. The score begins with a piano introduction in the left hand, followed by a triangle solo marked *ff* Triang. The main body of the score consists of several strains of music. The first strain is 16 bars long, ending with a cadence. The second strain is 8 bars long. The third strain is 24 bars long, ending with a rising cadence. The score includes a piano introduction, a triangle solo, and several strains of music. The first strain is 16 bars long, ending with a cadence. The second strain is 8 bars long. The third strain is 24 bars long, ending with a rising cadence. The score includes a piano introduction, a triangle solo, and several strains of music.

25. Scène et ballet des mouches. Galop.

The galop is in three strains (as 1-2-1) in its A-section. The 16-bar trio strain is shown below.



A reprise of the first strain follows the trio and then comes a long coda, reproduced below. Its interest for us is the structural cadence, boxed in the continuation of the example on the next page.

musical score for Orpheus, p. 39 by Offenbach. The score consists of seven systems of staves. The first four systems are single staves. The fifth system is a grand staff (treble and bass clef). The sixth system is a single staff. The seventh system is a grand staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A key signature change to one flat occurs in the third system. A first ending bracket is present in the fourth system. The fifth system includes the instruction *tutta la forza.* and a fortissimo (*ff*) dynamic marking. The piece concludes with a double bar line in the seventh system.

26. Entr'acte et chœur infernal.

The first part of the entr'acte is a 16-bar waltz strain with a closed theme in the first eight bars:



and a simple ascending cadence gesture in the repetition of the theme:

